

Guillermo Mora's work is the result of a process of serendipity. His daily work in the studio brings about different options between the measured and the improvised, between the calculated and the intuitive; always through the tension of the search, of the debate around the language of painting, with the encounter, the accident and the error as inspiring possibilities.

This is a work that moves in a border territory and takes on contemporary characteristics of painting such as the interest for expansion, the assuming of Baroque deformation as a fissure that is as destructive as constructive, the conceptualization of the ephemeral, the critical deconstruction of the history of painting and the idea of collage that stands as the paradigm of the contemporary. There is also a taste for reflecting the chromatic reality of our contemporary condition; taking the bitter-sweet colors of his immediate surroundings, as is also the case in the works of Jessica Stockholder, where color is also totality and fragment, leaving time in suspense.

Guillermo Mora thinks painting and tries to make it work as a theoretical and at the same time aesthetic object. It is a question of rethinking its sense of going beyond the more or less poetic gesture that is released from its making. And always through a playful approach; and also through the physical. His works are self-referential with a broken or incomplete narrative and are linked to architecture; often in a slight manner, like a simple support; on other occasions as the basis for a more sculptural and mixed experience. The most minimalistic ones start out from what is programmed, from a prior study; others, the more chaotic ones emerge from the undoing, from the process. One is warned when visiting his studio that looks like a curiosity shop where everything is kept because of the possibility of turning it into painting, as if every fragment were given a second chance. It is an atmosphere in which there is a revealing of a fascination for the malleable, for the dismembered and for the ramshackle. I then try to sense how Guillermo Mora feels that his relationship with painting should be and I am thinking of a ruin understood by Derrida in a text written for an exhibition about blind people in the Louvre Museum: "The ruin survives as an accident to a monument that was intact yesterday. The ruin is not among us; it is neither a spectacle nor an object of love. It is experience itself: nor even the abandoned but nevertheless monumental fragment of a totality, nor even, as Benjamin thought, an issue from Baroque culture. It is not a subject, but instead ruins the subject, the position, the presentation or the representation of something". Guillermo Mora tries to get round this in the traditional manner of painting and does so through the remains of painting itself, but

its own remains, taken up again under the idea that failure reorders and generates new meanings. Thus on several occasions his works may share the same fragment and be exhibited at different times; only when someone acquires one of these works that has this fragment does this possibility end.

A curious and paradigmatic example of his work is when he makes a series of paintings in which he does without everything: the frame, the canvas and the wall. This is a painting without support, organic in process. In it he uses kilos of painting and waits for it to dry in order to fold them and try to compress them, in a physical struggle with matter. Later on, elastic bands tie up the packages, generating new forms, which is the volume of the painting. We are talking of time, of tension, of organic transformations and of painting.

BARRO, David, "Guillermo Mora", in *2014 / Before leaving. 40 ideas about painting*, DARDO, Santiago de Compostela, 2013, p. 200.